

Ways to Teach Shakespeare



Karen Yager – Knox Grammar School

Ways to teach Shakespeare

“Reading Shakespeare requires the imagination and daring capacity to entertain ambiguity and the paradoxes of human life and history...to imagine the complex lives of powerfully historicized human beings” Metzger.

Power of Story

- Narrative : start with the rich stories
- Faction: Using ‘facts’ to create an imaginative text just as Shakespeare did with the majority of his plays.
- Fiction texts – Transformations and Appropriations:

King of Shadows – Susan Cooper
Will Shakespeare and the Pirates Fire – Robert.J.Harris
Hamlet’s Dresser – Bob Smith
Breaking Rank – Kristen .D. Randle (Romeo and Juliet)
Romiette and Julio – Sharon. M. Draper
Ophelia – Lisa.M.Klein
The Third Witch – Rebecca Reisert (Film in 2009)
Wyrd Sisters -Terry Pratchett
Macbeth Murder Mystery - James Thurber
Daughter of Time – Josephine Tey
The Sunne in Splendour - Sharon Kay Penman
Macbeth and Son – Jackie French
The Shakespeare Secret – J.L.Carrell
Hamlet (Picture This! Shakespeare) – Christina Lacie
Shakespeare’s Dog - Leon Rooke
Ariel – Tiffany Grace
Dating Hamlet: Ophelia’s Story - Lisa Fiedler
Enter Three Witches: A Story of MacBeth - Caroline Cooney
Saving Juliette - Suzanne Selfors
Undine - Penni Russon (*The Tempest*)
The Gentleman Poet - Kathryn Jackson
The Fool’s Girl - Celia Rees (*Twelfth Night*)
The Shakespeare Stealer – Gary Blackwood
Romeo’s Ex: Rosaline’s Story – Lisa Fiedler
Shylock’s Daughter – Erica Jong
Fool’s Girl - Celia Rees
Lady Macbeth’s Daughter – Lisa Klein

Performance

- Blank verse: Focusing specifically on punctuation, iambic beat and rhythm of the lines and emphasis on key words students will learn to what degree punctuation affects one's understanding of the language and performance choices.

- Focus on character/s and motivation – Use film clips such as Branagh as Iago in *Othello*
- Key extracts – ones that focus on character motivation or relationships or inner reflection
- Interpretation: Lines from the play – how do we deliver them?

Craft

- **Power of language:** With year 7-8 students you could focus on an aspect of Shakespeare's clever use of language rather than focus on an entire play. This enables you to connect Shakespeare's craft with modern texts.

Rhetoric

- Focus on the soliloquies
- Henry V's Saint Crispin's Day Speech
- Purpose, audience and power of rhetoric: imperative voice, modality, Anaphora (repetition of a word at the beginning of consecutive sentences), imagery, personification, repetition, metaphor, etc
- Kenneth Branagh's 1989 film of *Henry V* cued to the speech – see YouTube video:
- Compare to other inspirational speeches such as Barack Obama's victory speech (see attached) and analyse the use of language
- Compose a motivational speech

Imagery

- Select lines that employ powerful imagery and sound:
*Blow, winds and crack your cheeks! Rage, blow,
 You cataracts and hurricanoes, spout
 Till you have drenched our steeples, drowned the cocks!
 You sulph'rous and thought-executing fires,
 Vaunt couriers of oak-cleaving thunderbolts,
 Singe my white head; and thou all-shaking thunder,
 Strike flat the thick rotundity o'th' world,
 Crack nature's moulds, all germens spill at once
 That makes ingrateful man.*
 (*King Lear*, 3.2.1-9)

Humour

- Analyse the language features of humorous lines such as *Midsummer Night's Dream* or Malvolio in *Twelfth Night* and compare them to lines from a sitcom or *Kath and Kim*. Build up a list of features.
- Explore a range of extracts by Shakespeare's fools and discuss in teams of three how the fool should be played and his lines delivered. Perform a pastiche of lines.

Resonance

- Lines that provide insight into humanity such as: Hamlet's '*To be or not to be*'; Macbeth's '*Out, out brief candle*' or Touchstones' '*Seven ages of man*'

Mystery

- “*Torment, trouble, wonder and amazement inhabits here*” (Gonzalo – *The Tempest*)
- Shakespearian Sleuths: Using clues, images and quotes to predict story and character
- Investigate the ‘real’ Macbeth or Richard III or the death of the young princes in Richard III:

Through Images & Transformation

Shakespeare Illustrated, http://shakespeare.emory.edu/illustrated_plays.cfm

- Use images from Shakespeare’s plays as an inspiration for imaginative texts or to predict his play’s ideas, focus or characters.
- Students to create original representations of his plays/characters or settings

Characterisation

- Focus on a character:
 - Motivation
 - Personality
 - Relationships
 - Values
 - Actions
 - Language features
 - Dramatic techniques
- Analyse two or three key soliloquies by one of Shakespeare’s tragic heroes and explore how Shakespeare has crafted the character. E.g. Richard III – download YouTube videos of the soliloquies so the students can add gesture, body language and tone to the analysis.

Give me another horse! Bind up my wounds!
Have mercy, Jesu! Soft! I did but dream.
O coward conscience, how dost thou afflict me!
The light burns blue. It is now dead midnight.
Cold fearful drops stand on my trembling flesh.
What do I fear? Myself? There's none else by.
Richard loves Richard: that is, I am I.
Is there a murderer here? No, yes, I am.
Then fly. What, from myself? Great reason why -
Lest I revenge. Myself upon myself?
Alack, I love myself. Wherefore? For any good
That I myself have done unto myself?
O no! Alas, I rather hate myself
For hateful deeds committed by myself.
I am a villain. Yet I lie, I am not.
Fool, of thyself speak well. Fool, do not flatter.
My conscience hath a thousand several tongues,

And every tongue brings in a several tale,
 And every tale condemns me for a villain.
 Perjury, perjury in the highest degree.
 Murder, stern murder, in the direst degree,
 All several sins, all used in each degree,
 Throng to the bar, crying all 'Guilty!', 'Guilty!'
 I shall despair. There is no creature loves me;
 And if I die, no soul will pity me.
 Nay, wherefore should they, since that I myself
 Find in myself no pity to myself?
 Methoughts the souls of all that I had murdered
 Came to my tent, and every one did threat
 Tomorrow's vengeance on the head of Richard. (*Richard III*)

Representation

- Representation of Shakespeare's fools, warrior kings, villains or women through extracts from a range of plays.
- Digital representation of a Shakespearian sonnet or a character using Moviemaker, power point or Photostory. Students to add images, voiceover (their reading of the sonnet) and music.
- Students create a curio box for a character they are studying. In this box they place five items that represent the character such as a gold crown, a bloody dagger (cardboard!), a candle, a branch of a tree and a witch's hat to represent Macbeth. They then present the curio box and explain the meaning of each item.
- Museum Box: Represent Shakespeare's times of one of his characters such as Macbeth in this online Museum Box: <http://museumbox.e2bn.org/>



Narrative

- A narrative based on one of the minor characters in the play. The students are to retell the character's story from a different perspective such as Parris' version of Romeo and Juliet, or Lady Macduff's ghost retelling the tragic events in Macbeth. This could be done as a digital narrative: sound, voiceover and images.

Shakespeare's Banquet

The food

<http://www.pbs.org/wgbh/pages/frontline/shakespeare/debates/gtedebate.html>

Resources

- <http://unswict.wikispaces.com/Module+I+How+to+use+ICT+to+enrich+the+teaching+of+Shakespeare> – the site I have created for UNSW English Method students and lecturers
- <http://www.teachersfirst.com/shakespr.shtml>
- <http://shakespeare.palomar.edu/educational.htm>
- Hamlet, <http://www.littanam.ulg.ac.be/hamletenglish.html>
- Readings of Shakespeare's Sonnets, http://town.hall.org/Archives/radio/IMS/HarperAudio/020994_harp_ITH.html
Sir John Gielgud reads the sonnets of William Shakespeare.
- <http://www.pbs.org/wgbh/pages/frontline/shakespeare/debates/bostondebate.html>
- Folger Education, <http://www.folger.edu/eduLesPlanArch.cfm> - Fabulous site with lots of amazing ideas!
- Macbeth: <http://virtualmacbeth.wikispaces.com/>
- Macbeth audio, <http://www.tcom.ohiou.edu/books/shakespeare/>
- The Land of Macbeth, <http://www.thelandofmacbeth.com/characters.htm>
- In Search of Shakespeare: <http://www.pbs.org/shakespeare/#>
- In search of the real Shakespeare:
<http://www.kn.pacbell.com/wired/fil/pages/webshakespera.html>
- Shakespeare Searched:
<http://clusty.com/search?v%3aproject=billy&&v:frame=form&frontpage=1>
- Shakescenes: <http://www.princeton.edu/~danson/Lit131/Scenes.htm> Video clips of scenes from Shakespearean plays.
- Shakespeare webquest:
<http://edtech.suhsd.k12.ca.us/inprogress/TTQAT/SirPeebs/webshakespear2.html>
- Shakespeare Illustrated, http://shakespeare.emory.edu/illustrated_plays.cfm
- Readings of Shakespeare's Sonnets, http://town.hall.org/Archives/radio/IMS/HarperAudio/020994_harp_ITH.html
- The Shakespeare Mystery, <http://www.pbs.org/wgbh/pages/frontline/shakespeare/debates/bostondebate.html>
- Open Source of Plays with all character quotes:
<http://www.opensourceshakespeare.org/>
- Virtual Macbeth: <http://virtualmacbeth.wikispaces.com/>
- Macbeth Second Life: <http://virtualworlds.nmc.org/portfolio/virtualmacbeth/>
and <http://www.kingmacbeth.com/second-life.htm>

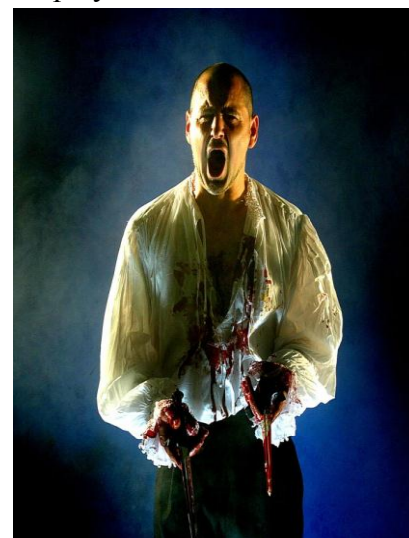
Teaching Macbeth

The Real Macbeth

- Macbeth mac Findlaech was born in 1005. His mother was Doad, the second daughter of Malcolm II. His father was murdered by his brothers' sons when Macbeth was fifteen.
- Macbeth, King of Moray, was elected King of Scotland in place of Duncan's son Malcolm, who was only a child, and for fourteen years Macbeth is believed to have ruled equably, imposing law and order and encouraging devout Christianity.
- Macbeth ruled in a transition period between the Dark Ages and High Middle Ages when Scotland was home to five linguistically and culturally discrete people, only two of whom were indigenous – the Picts and the Britons.
- Viking marauders threatened Scotland in the 11th Century from their base in the outer islands. The ancient practice of choosing Scottish kings called tanistry meant that succession was not strictly hereditary. Noblemen chose kings from a group of potential leaders called tanists who had a claim to the throne through ancestry or marriage. This led to assassinations and political unrest.
- When Macbeth murdered King Duncan I in Elgin, near Glamis Castle in 1040, it was widely accepted as Duncan had not been a good leader. Scotland has not prospered and political unrest was rife. Shakespeare's portrayal of Duncan as a wise and benevolent ruler was false. In contrast, Macbeth's seventeen year rule of Scotland -1040-1057 - was a time of peace and tranquility as he united North and South and introduced wise laws to Scotland. Duncan had been wrongfully placed on the throne by his father instead of Macbeth who was older and wiser.
- Macbeth was made king in 1040 at Moot Hill, Scone Perthshire on the Stone of Destiny, which is now housed in Edinburgh Castle.
- In 1050, Macbeth visited Rome in hope that the Romans would assist him in changing the fortunes of his restless country that had relied on the Celtic church in previous times of trouble.
- Macbeth's wife was not in any way linked with the killing of Duncan. Lady Macbeth was a loyal and composed individual. From an earlier marriage Lady Macbeth had produced a son, Lulach, who was well protected by Macbeth and succeeded him until he in turn was killed. "Lady Macbeth" was not her proper name, as Macbeth means "Son of Life", or "of the Elect". She was known as "Lady Gruoch" in the Gaelic language. Her name is also recorded in Fife, where she is said to have donated land to a group of Celtic monks. She was the daughter of a man named Biote (Beodhe), who was in turn the son of King Kenneth III "the Grim" who Malcolm II had killed to become king.
- Macbeth did not actually die until he reached Birnam Wood, 12 miles Southeast of Dunsinane. Malcolm killed Macbeth, three years after the battle of Dunsinane on the same day 17 years later that Macbeth had killed his father.

Enter Stage Left the Villain

You will be examining the main character of Macbeth in Shakespeare's play and how he has been crafted effectively to be a memorable villain. This play represents Shakespeare's progression as a playwright from creating plays such as Richard III that were still a blend of the morality play and the modern humanist tragedy. In Macbeth he has crafted a character who psychoanalyses his motives, innermost desires and his actions through skillful soliloquies inviting the audience into his mindscape rendering him into a villain who continues to walk the stages of time.



Characterisation

When we craft a character we employ some or all of the following:

- **Appearance:** Represented through descriptive writing.
- **Personality, values and perceptions:** Conveyed through their actions, words and relationships with other characters.
- **Motivations:** Conveyed through actions and words. In Macbeth, the soliloquies reveal the complex and dark inner thoughts of Macbeth and Lady Macbeth.
- **Actions:** Conveyed through what he or she does and motivates these actions.
- **Relationships:** Conveyed through his or her words and actions.
- **Dialogue and/or stream of consciousness:** Choice of words, imagery and figurative devices.
- **Symbolism and imagery:** Certain symbols or images are used to represent the character's personality and values such as: a serpent, the devil or a tiger.
- **Plot development:** How the character responds to the events in a play conveys to the audience their personality, strengths and weaknesses.

Activity 1

1. Analyse the lines provided and view the film clip of this scene that feature Macbeth and Lady Macbeth. Answer the following questions:
 - a. Describe your initial response to the characters.

- b. Explain why made you feel this way?

- c. What do the lines reveal about the characters? Refer to what these lines convey about their personality, values, motives, strengths and/or weaknesses and relationship with others.

- d. Discuss how Shakespeare has represented the characters through language features and what is not said. Refer to at least four language features.

Analysing the Soliloquies:

Introduction to Macbeth and Lady Macbeth

Read through the two soliloquies and discuss in pairs what Macbeth and Lady Macbeth are contemplating in their soliloquies. Then answer the questions that follow.

MACBETH:

If it were done when 'tis done, then 'twere well
It were done quickly: if the assassination
Could trammel up the consequence, and catch
With his surcease success; that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We'd jump the life to come. But in these cases
We still have judgment here; that we but teach
Bloody instructions, which, being taught, return
To plague the inventor: this even-handed justice
Commends th' ingreience of our poison'd chalice
To our own lips. He's here in double trust;
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongued, against
The deep damnation of his taking-off;
And pity, like a naked new-born babe,
Striding the blast, or heaven's cherubim, horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on th' other -.



LADY MACBETH:

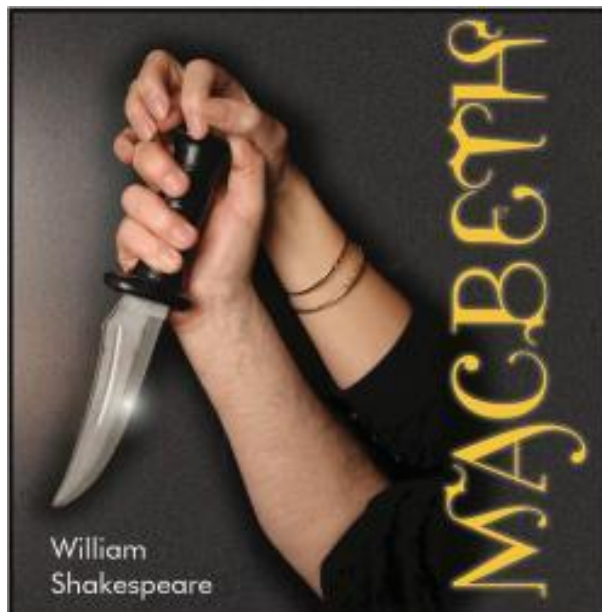
The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements. Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe top-full
Of direst cruelty! make thick my blood;
Stop up the access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
The effect and it! Come to my woman's breasts,



And take my milk for gall, you murdering ministers,
Wherever in your sightless substances
You wait on nature's mischief! Come, thick night,
And pall thee in the dunnest smoke of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark,
To cry 'Hold, hold!'

Questions

1. If you were told by three witches that you would be king what would you do?
2. What drives Macbeth to even consider committing regicide (murder of a king)? Quote the key lines that convey this.
3. Why does Macbeth hesitate to kill King Duncan? Quote the key lines that convey this.
4. For Lady Macbeth to help her husband to murder King Duncan what does she have to do?
5. What do the soliloquies reveal about how Macbeth and Lady Macbeth as characters? Refer to Shakespeare's use of language features.
6. If you had to confront Macbeth and Lady Macbeth about their murderous intent, which character would you prefer to persuade to not commit this deed? Explain why you chose Macbeth or Lady Macbeth.



Crafting an Original Villain

Imagine that you are creating a play, novel, short story, film or computer game that features a villain as the main character. Before you start writing the script for the text you need to plan the process of characterisation. Outline the following:

- a. **Appearance:** Describe his or her age, height, size, colouring, dress, etc.
- b. **Voice, movements and gestures:** Describe how your character talks and moves. Consider the eyes, mouth, brow and hand gestures.
- c. **Personality, values and perceptions:** Describe the type of person he or she is, how they see the world and what they value in life. Outline his or her strengths and weaknesses. Make them complex and a mixture of both good and evil as a stereotypical villain is boring!
- d. **Setting:** Describe his or her world and the place they live or work in. What is included in an office or room at home says a lot about a character. Do they have family photographs, paintings of hunting hounds or fast cars, a sterile and cold room?
- e. **Motivations:** Describe what motivates them in life, such as: greed, ambition, power, etc. At the start of your text what do they want and desire, and why?
- f. **Inner Thoughts:** Consider his or her desires, self-doubts, fears, spirituality, etc. What is he or she thinking about at the start of your text and what has triggered this?
- g. **Actions:** Outline some of the things he or she will do in your text. Did he or she start out as a good person and something catastrophic or even minor has changed the behaviour and actions?
- h. **Relationships:** Discuss how he or she relates to and treats others. Is he or she charismatic, controlling, cruel, misogynistic, etc?
- i. **Dialogue and/or stream of consciousness:** Provide a sample of how they speak and a small section of his or her innermost thoughts.
- j. **Symbolism and imagery:** What symbol or image would best represent your character, and explain why you chose this symbol or image.
- k. **Plot development:** Develop a narrative plot line that briefly indicates the rise and fall of your character.

Formative Assessment Task 1:

Character Profile of Macbeth or Lady Macbeth

Key Learning Ideas

- The craft of characterisation
- How the audience is positioned to respond to a character through textual features and details.
- How a character is used to convey key ideas in a play.

Nature of Task

As you journey through the play and examine the process of characterisation your job is to build a character profile on Macbeth or Lady Macbeth. Select the character whose soliloquy or extract you will be performing so that you develop an in-depth understanding of this character. Your profile must cover the following aspects of characterisation:

1. Initial response to the character and a few key lines from the play that shaped how you responded.
2. The character's desires, motivations, fears and actions. Include a few key lines.
3. How others in the play responded to the character and their actions. Include a few key quotes.
4. The main idea/s that were conveyed by the character's actions and attitude.
5. Consequences of the character's actions and how he or she and others responded. Include a few key quotes.
6. The lesson we learn from this character's demise.

Your character profile can be submitted in week 8 as a:

- a. Learning log with a series of entries covering each point
- b. Visual representation on a poster, a power point or any other form
- c. A mind map: You could use Freemind or Webspiration
- d. Free choice

Performance Descriptor	Marking Guidelines
Excellent A	<ul style="list-style-type: none"> ▪ Perceptive understanding of the character of Macbeth or Lady Macbeth ▪ Perceptive understanding of the ideas in the play ▪ Skillful construction of a character profile
High B	<ul style="list-style-type: none"> ▪ Thoughtful understanding of the character of Macbeth or Lady Macbeth ▪ Thoughtful understanding of the ideas in the play ▪ Effective construction of a character profile
Satisfactory C	<ul style="list-style-type: none"> ▪ Sound understanding of the character of Macbeth or Lady Macbeth ▪ Sound understanding of the ideas in the play ▪ Sound construction of a character profile
Working towards D	<ul style="list-style-type: none"> ▪ Limited understanding of the character of Macbeth or Lady Macbeth ▪ Limited understanding of the ideas in the play ▪ Limited construction of a character profile
Not demonstrated E	<ul style="list-style-type: none"> ▪ Elementary understanding of the character of Macbeth or Lady Macbeth ▪ Elementary or no understanding of the ideas in the play ▪ Elementary construction of a character profile

Formative Assessment Task 2:

The Bloody and Terrible Crimes of Macbeth or Lady Macbeth – Tabloid Article

Key Learning Ideas

- How the audience is positioned to respond to a character through textual features and details.

Nature of Task

Compose a newspaper article for a tabloid that covers the terrible crimes of Macbeth or Lady Macbeth. The article should include:

- a. A catchy headline – include a pun as Shakespeare would have done!
- b. A description of Macbeth or Lady Macbeth, such as: a brave warrior who descended into darkness or a manipulative and ambitious wife who urged her husband to embrace evil.
- c. Focus on the bloody deeds – remember it is for a tabloid and blood and guts sell!
- d. An image or an artist's impression of Macbeth or Lady Macbeth – this can be downloaded from Google Image.
- e. Quotes from witnesses and family members of the victims, such Macduff.

Performance Descriptor	Marking Guidelines
Excellent A	<ul style="list-style-type: none"> ▪ Perceptive understanding of the character of Macbeth or Lady Macbeth ▪ Perceptive understanding of the ideas and content in the play ▪ Skillful use of language features, form and structure demonstrated in the tabloid article
High B	<ul style="list-style-type: none"> ▪ Thoughtful understanding of the character of Macbeth or Lady Macbeth ▪ Thoughtful understanding of the ideas and content in the play ▪ Effective use of language features, form and structure demonstrated in the tabloid article
Satisfactory C	<ul style="list-style-type: none"> ▪ Sound understanding of the character of Macbeth or Lady Macbeth ▪ Sound understanding of the ideas and content in the play ▪ Sound use of language features, form and structure demonstrated in the tabloid article
Working towards D	<ul style="list-style-type: none"> ▪ Limited understanding of the character of Macbeth or Lady Macbeth ▪ Limited understanding of the ideas and content in the play ▪ Limited use of language features, form and structure
Not demonstrated E	<ul style="list-style-type: none"> ▪ Elementary understanding of the character of Macbeth or Lady Macbeth ▪ Little or no understanding of the ideas, and content in the play ▪ Inconsistent or incorrect use of language features, form and structure

Summative Assessment task:

Performance and Critical Reflection of a Soliloquy or a Scene

Outcomes

1. A student responds to and composes texts for understanding, interpretation, critical analysis and pleasure.
4. Uses and describes language forms and features, and structures of texts appropriate to different purposes, audiences and contexts
9. Demonstrates understanding that texts express views of their broadening world and their relationships within it.
- 11.

Language modes: Listening 5%, Viewing 5%, Representing 10%

Key learning ideas

- The craft of characterisation: Physicality, values, attitudes, personality, relationships, language, symbolism, etc.
- How the audience is positioned to respond to a character through textual features and details.
- How a character is used to convey key ideas in a play.
- How understanding the process of characterisation enriches a performance as a character.

Nature of task

There are three parts to this task:

- Performance or recording – viewing and representing 10%
- Personal response to the main ideas of a performance – listening 5%
- Written critical reflection – representing 5%

Performance

Select a soliloquy or an extract from *Macbeth* you will be performing or recording for the class individually or in pairs or with a group. You will be performing a segment of your chosen piece that goes for no longer than **two minutes**. **You must focus on Macbeth or Lady Macbeth.**

You will have lessons in class for rehearsals – working on capturing the meaning of the words and how best to deliver the soliloquy or extract from the scene.

- Make sure that you have an understanding of the character's personality, attitudes and motives, and try to capture these in your performance.
- Your own interpretation of the how the soliloquy or extract should be performed is valued. You do not have to mimic the traditional performance.

- Use your voice and let it be heard! Stress the key words, modulate your voice and convey a range of emotions.
- Use facial expressions and body language to reinforce the emotions and capture your interpretation of the character.
- You could use music, props, costume or make-up.

Personal response to the main ideas of a performance

You will be given a series of questions to complete based on two of the performances for this task. The questions will focus on characterisation.

Critical Reflection

Your critical reflection of the performance is very important as it will reveal your understanding of characterisation.

In this reflection in **500**-words maximum you will discuss:

- Your interpretation of the character you are playing: motivation, personality, flaws and strengths, relationship with others and actions.
- The main idea/s conveyed by the character in this soliloquy or extract.
- How well you believe you captured the character in your performance.

You will be assessed on how well you:

- Demonstrate understanding of the concept of characterisation through performance and reflection.
- Represent in performance or a recording the character.
- Interpret the feelings, ideas and attitude of the character.

Dates due:

Performance, personal response and critical reflection: Week 9

Value: 20%

Assessment Task:

Performance, Personal Response & Reflection

Performance Descriptor	Marking Guidelines
Excellent	<ul style="list-style-type: none">▪ Skillful interpretation of the feelings, ideas and attitude of the character▪ Perceptive appreciation of the process of characterisation through performance and critical reflection▪ Skillful performance for an audience
High	<ul style="list-style-type: none">▪ Effective interpretation of the feelings, ideas and attitude of the character▪ Thoughtful appreciation of the process of characterisation through performance and critical reflection▪ Effective performance for an audience
Satisfactory	<ul style="list-style-type: none">▪ Sound interpretation of the feelings, ideas and attitude of the character▪ Sound appreciation of the process of characterisation through performance and critical reflection▪ Sound performance for an audience
Working towards	<ul style="list-style-type: none">▪ Limited interpretation of the feelings, ideas and attitude of the character▪ Limited appreciation of the character through performance and critical reflection▪ Limited performance for an audience
Not demonstrated	<ul style="list-style-type: none">▪ Elementary interpretation of the feelings, ideas and attitude of the character▪ Elementary or no appreciation of the character through performance and critical reflection▪ Elementary performance for an audience

Skills, Knowledge and Understanding

Skills	Knowledge and Understanding
Characterisation: How a playwright crafts a character	<ul style="list-style-type: none"> ▪ Appearance: Represented through descriptive writing. ▪ Personality, values and perceptions: Conveyed through their actions, words and relationships with other characters. ▪ Motivations: Conveyed through actions and words. In Macbeth, the soliloquies reveal the complex and dark inner thoughts of Macbeth and Lady Macbeth. ▪ Actions: Conveyed through what he or she does and motivates these actions. ▪ Relationships: Conveyed through his or her words and actions. ▪ Dialogue and/or stream of consciousness: Choice of words, imagery and figurative devices. ▪ Symbolism and imagery: Certain symbols or images are used to represent the character's personality and values such as: a serpent, the devil or a tiger. ▪ Plot development: How the character responds to the events in a play conveys to the audience their personality, strengths and weaknesses.
Language of Drama: Analysing the language features of Shakespeare's play Macbeth to understand the characters of Macbeth and Lady Macbeth	<ul style="list-style-type: none"> ▪ How language features are deliberately selected and used to convey ideas and meaning, and create conflict: above features as well as: irony, pathetic fallacy, oxymoron, double entendre, pun, symbolism, etc. ▪ How the iambic pentametre and its variations shape meaning
Stagecraft: Performing a soliloquy or an extract	<ul style="list-style-type: none"> ▪ How to deliver an effective dramatic performance: voice, movement, gestures, body language, blocking, etc. ▪ How language features convey tone, attitudes and feelings and shape dramatic delivery ▪ How an audience determines the delivery and nuances of meaning
Critical Reflection: Composing a critical reflection of performance of a character	<ul style="list-style-type: none"> ▪ How to structure a critical reflection ▪ How a character is crafted through dramatic and language features
Listening: Listening to two performances and answering questions on the process of characterisation	<ul style="list-style-type: none"> ▪ How to listen to and evaluate a performance: The features of an effective performance as a character

Drama Glossary

[http://highered.mcgraw-](http://highered.mcgraw-hill.com/sites/0072405228/student_view0/drama_glossary.html)

[hill.com/sites/0072405228/student_view0/drama_glossary.html](http://highered.mcgraw-hill.com/sites/0072405228/student_view0/drama_glossary.html)

<http://litera1no4.tripod.com/elements.html>

<http://method.vtheatre.net/dict.html>

Allegory: A symbolic narrative in which the surface details imply a secondary meaning. Allegory often takes the form of a story in which the characters represent moral qualities.

Alliteration: The repetition of consonant sounds, especially at the beginning of words. Example: "Richmond River students perform to rave reviews."

Antagonist: A character or force against which another character struggles.

Aside: Words spoken by an actor directly to the audience, which are not "heard" by the other characters on stage during a play.

Assonance: The repetition of similar vowel sounds in a sentence or a line of poetry or prose, as in "I rose and told him of my woe."

Blocking: The placement and movement of actors in a dramatic presentation: where they stand in a play to deliver the lines, where they move to when they are done, where they enter from on the set, etc.

Catharsis: The purging of the feelings of pity and fear that, according to Aristotle, occur in the audience of tragic drama. The audience experiences catharsis at the end of the play, following the catastrophe.

Climax: The turning point of the action in the plot of a play. The climax represents the point of greatest tension in the work.

Comedy: A type of drama in which the characters experience reversals of fortune, usually for the better. In comedy, things work out happily in the end, such as in Shakespeare's *Midsummer Night's Dream*.

Comic relief: The use of a comic scene to interrupt a succession of intensely tragic dramatic moments. The comedy of scenes offering comic relief typically parallels the tragic action that the scenes interrupt.

Complication: An intensification of the conflict in a story or play. Complication builds up, accumulates, and develops the primary or central conflict in a literary work.

Conflict: Essential to drama it is a struggle between opposing forces in a story or play, usually resolved by the end of the work. The conflict may occur within a character as well as between characters.

Convention: A customary feature of a literary work, such as the use of a chorus in Greek tragedy, the inclusion of an explicit moral in a fable.

Denouement: The resolution of the plot of a literary work.

Dialogue: The conversation of characters in a literary work.

Directing: Assuming overall responsibility for the artistic interpretation and presentation of a dramatic work.

Dramatic Irony: A character speaks in ignorance of a situation or event known to the audience or to the other characters.

Dramatic monologue: The speaker addresses a silent listener.

Exposition: The first stage of a fictional or dramatic plot, in which necessary background information is provided.

Foil: A character that contrasts and parallels the main character in a play.

Foot: A metrical unit composed of stressed and unstressed syllables. For example, an iamb or iambic foot is represented by ' ', that is, an unaccented syllable followed by an

accented one. Frost's line "Whose woods these are I think I know" contains four iambs, and is thus an iambic foot.

Foreshadowing: Hints of what is to come in the action of a play.

Gesture: The physical movement of a character during a play. Gesture is used to reveal character, and may include facial expressions as well as movements of other parts of an actor's body.

Mise-en-scene: What is deliberately placed on the stage and put in a play such as: the setting, scenery, direction, and acting (blocking).

Onomatopoeia: The use of words to imitate the sounds they describe. Words such as *buzz* and *crack* are onomatopoeic.

Pathos: A quality of a play's action that stimulates the audience to feel pity for a character. Pathos is always an aspect of tragedy, and may be present in comedy as well.

Physicality: Adopting the physical actions and ways in which the character will walk; their gestures and mannerisms.

Props: Articles or objects that appear on stage during a play.

Protagonist: The main character of a literary work.

Resolution: The sorting out or unraveling of a plot at the end of a play.

Rising action: A set of conflicts and crises that constitute the part of a play's or story's plot leading up to the climax.

Setting: The time and place of a literary work that establish its context.

Simile: A figure of speech involving a comparison between unlike things using *like*, *as*, or *as though*. An example: "My love is like a red, red rose."

Soliloquy: A speech in a play that is meant to be heard by the audience but not by other characters on the stage. If there are no other characters present, the soliloquy represents the character thinking aloud.

Stage direction: A playwright's descriptive or interpretive comments that provide readers (and actors) with information about the dialogue, setting, and action of a play.

Staging: The spectacle a play presents in performance, including the position of actors on stage, the scenic background, the props and costumes, and the lighting and sound effects.

Symbol: An object or action in a literary work that means more than itself, that stands for something beyond itself.

Tableau: A still image, a frozen moment or "a photograph." It is created by posing still bodies and communicates a living representation of an event, an idea or a feeling.

Tension: The "pressure for response", which can take the form of a challenge, a surprise, a time restraint or the suspense of not knowing. Tension is what works in a drama to impel actors to respond and take action and what works in a play to make the audience want to know what happens next.

Theatrical space: Set design is the arrangement of theatrical space; the set, or setting, is the visual environment in which a play is performed. Its purpose is to suggest time and place and to create the proper mood or atmosphere. Settings can generally be classified:

- **Realistic:** A realistic setting tries to re-create a specific location. Even in the most realistically detailed setting, the designer still controls much of the setting's effect through choice of colours, arrangement of props and set pieces and placement of entrances.
- **Abstract:** Abstract settings place more emphasis on the language and the performer and stimulate the spectator's imagination. Costuming thus becomes more significant, and lighting takes on great importance.

- **Suggestive:** A suggestive setting is very sparse. Universality and imagination are encouraged through the lack of detail.
- **Functional:** Functional settings are derived from the requirements of the particular theatrical form or venue, such as a circus or an amphitheatre.

Tragedy: A type of drama in which the characters experience reversals of fortune, usually for the worse.

Understatement: A figure of speech in which a writer or speaker says less than what he or she means; the opposite of exaggeration.

Delivery of a Soliloquy

MACBETH

She /should /have /died /here/after;

There /would /have /been /a /time /for /such /a
/word.

To/-mor/row, /and /to-/mor/row, /and /to-mor/row,

Creeps/ in/ this/ pet/ty/ pace/ from/ day/ to/ day

To/ the/ last/ syl/la/ble /of /reco/rded/ time,

And/ all /our /yes/ter/days /have /ligh/ted/ fools

The/ way/ to/ dus/ty/ death/. Out/, out/, brief/

can/dle!

Life's/ but/ a/ walk/ing sha/dow/, a/ poor /play/er

That/ struts/ and/ frets/ his/ ho/ur/ up/on/ the/ stage

And/ then/ is/ heard/ no/ more/: it/ is/ a/ tale

Told/ by/ an/ id/iot/, full/ of/ sou/nd and/ fu/ry,

Sig/ni/fy/ing/ noth/ing.

Exercises:

1. Form a team of three and play and complete these activities:
 - a. Beat out the rhythm of the lines with your feet or hands. Where are the stressed beats and why are these parts stressed?
 - b. Experiment with three different ways to deliver this speech so that the meaning is altered each time.
 - c. Identify the key poetic and language features in the soliloquy.
 - d. Add any new words to vocabulary list such as 'soliloquy'.
 - e. Why has Macbeth used the extended metaphor comparing life to a poor actor?
 - f. How does Macbeth feel after hearing of his wife's death.

The Power of Rhetoric

Henry V's Saint Crispin's Day Speech

If we are mark'd to die, we are enow
To do our country loss; and if to live,
The fewer men, the greater share of honour.
God's will! I pray thee, wish not one man more.
By Jove, I am not covetous for gold,
Nor care I who doth feed upon my cost;
It yearns me not if men my garments wear;
Such outward things dwell not in my desires.
But if it be a sin to covet honour,
I am the most offending soul alive.
No, faith, my coz, wish not a man from England.
God's peace! I would not lose so great an honour
As one man more methinks would share from me
For the best hope I have. O, do not wish one more!
Rather proclaim it, Westmoreland, through my host,
That he which hath no stomach to this fight,
Let him depart; his passport shall be made,
And crowns for convoy put into his purse;
We would not die in that man's company
That fears his fellowship to die with us.
This day is call'd the feast of Crispian.
He that outlives this day, and comes safe home,
Will stand a tip-toe when this day is nam'd,
And rouse him at the name of Crispian.
He that shall live this day, and see old age,
Will yearly on the vigil feast his neighbours,
And say 'To-morrow is Saint Crispian.'
Then will he strip his sleeve and show his scars,
And say 'These wounds I had on Crispian's day.'
Old men forget; yet all shall be forgot,
But he'll remember, with advantages,
What feats he did that day. Then shall our names,
Familiar in his mouth as household words-
Harry the King, Bedford and Exeter,
Warwick and Talbot, Salisbury and Gloucester-
Be in their flowing cups freshly rememb'red.
This story shall the good man teach his son;
And Crispin Crispian shall ne'er go by,
From this day to the ending of the world,
But we in it shall be remembered-
We few, we happy few, we band of brothers;
For he to-day that sheds his blood with me
Shall be my brother; be he ne'er so vile,
This day shall gentle his condition;
And gentlemen in England now-a-bed
Shall think themselves accurs'd they were not here,

And hold their manhoods cheap whiles any speaks
That fought with us upon Saint Crispin's day.

President Obama's Victory Speech

http://www.putlearningfirst.com/language/20rhet/obama_victory.html

Remarks of President-Elect Barack Obama

(as prepared for delivery)

Election Night

Tuesday, November 4th, 2008

Chicago, Illinois

If there is anyone out there who still doubts that America is a place where all things are possible; who still wonders if the dream of our founders is alive in our time; who still questions the power of our democracy, tonight is your answer.

It's the answer told by lines that stretched around schools and churches in numbers this nation has never seen; by people who waited three hours and four hours, many for the very first time in their lives, because they believed that this time must be different; that their voice could be that difference.

It's the answer spoken by young and old, rich and poor, Democrat and Republican, black, white, Latino, Asian, Native American, gay, straight, disabled and not disabled – Americans who sent a message to the world that we have never been a collection of Red States and Blue States: we are, and always will be, the United States of America.

It's the answer that led those who have been told for so long by so many to be cynical, and fearful, and doubtful of what we can achieve to put their hands on the arc of history and bend it once more toward the hope of a better day.

It's been a long time coming, but tonight, because of what we did on this day, in this election, at this defining moment, change has come to America...

...For even as we celebrate tonight, we know the challenges that tomorrow will bring are the greatest of our lifetime – two wars, a planet in peril, the worst financial crisis in a century. Even as we stand here tonight, we know there are brave Americans waking up in the deserts of Iraq and the mountains of Afghanistan to risk their lives for us. There are mothers and fathers who will lie awake after their children fall asleep and wonder how they'll make the mortgage, or pay their doctor's bills, or save enough for college. There is new energy to harness and new jobs to be created; new schools to build and threats to meet and alliances to repair.



The road ahead will be long. Our climb will be steep. We may not get there in one year or even one term, but America – I have never been more hopeful than I am tonight that we will get there. I promise you – we as a people will get there. There will be setbacks and false starts. There are many who won't agree with every decision or policy I make as President, and we know that government can't solve every problem. But I will always be honest with you about the challenges we face. I will listen to you, especially when we disagree. And above all, I will ask you join in the work of remaking this nation the only way it's been done in America for two-hundred and twenty-one years – block by block, brick by brick, calloused hand by calloused hand.

What began twenty-one months ago in the depths of winter must not end on this autumn night. This victory alone is not the change we seek – it is only the chance for us to make that change. And that cannot happen if we go back to the way things were. It cannot happen without you.

So let us summon a new spirit of patriotism; of service and responsibility where each of us resolves to pitch in and work harder and look after not only ourselves, but each other.

Let us remember that if this financial crisis taught us anything, it's that we cannot have a thriving Wall Street while Main Street suffers – in this country, we rise or fall as one nation; as one people.

Let us resist the temptation to fall back on the same partisanship and pettiness and immaturity that has poisoned our politics for so long. Let us remember that it was a man from this state who first carried the banner of the Republican Party to the White House – a party founded on the values of self-reliance, individual liberty, and national unity.

Those are values we all share, and while the Democratic Party has won a great victory tonight, we do so with a measure of humility and determination to heal the divides that have held back our progress.

As Lincoln said to a nation far more divided than ours, "We are not enemies, but friends...though passion may have strained it must not break our bonds of affection." And to those Americans whose support I have yet to earn – I may not have won your vote, but I hear your voices, I need your help, and I will be your President too. And to all those watching tonight from beyond our shores, from parliaments and palaces to those who are huddled around radios in the forgotten corners of our world – our stories are singular, but our destiny is shared, and a new dawn of American leadership is at hand.

To those who would tear this world down – we will defeat you.

To those who seek peace and security – we support you.

And to all those who have wondered if America's beacon still burns as bright – tonight we proved once more that the true strength of our nation comes not from our the might of our arms or the scale of our wealth, but from the enduring power of our

ideals: democracy, liberty, opportunity, and unyielding hope.

For that is the true genius of America – that America can change. Our union can be perfected. And what we have already achieved gives us hope for what we can and must achieve tomorrow...

This election had many firsts and many stories that will be told for generations. But one that's on my mind tonight is about a woman who cast her ballot in Atlanta. She's a lot like the millions of others who stood in line to make their voice heard in this election except for one thing – Ann Nixon Cooper is 106 years old.

She was born just a generation past slavery; a time when there were no cars on the road or planes in the sky; when someone like her couldn't vote for two reasons – because she was a woman and because of the color of her skin.

And tonight, I think about all that she's seen throughout her century in America – the heartache and the hope; the struggle and the progress; the times we were told that we can't, and the people who pressed on with that American creed: Yes we can.

At a time when women's voices were silenced and their hopes dismissed, she lived to see them stand up and speak out and reach for the ballot. Yes we can.

When there was despair in the dust bowl and depression across the land, she saw a nation conquer fear itself with a New Deal, new jobs and a new sense of common purpose. Yes we can.

When the bombs fell on our harbor and tyranny threatened the world, she was there to witness a generation rise to greatness and a democracy was saved. Yes we can.

She was there for the buses in Montgomery, the hoses in Birmingham, a bridge in Selma, and a preacher from Atlanta who told a people that "We Shall Overcome." Yes we can.

A man touched down on the moon, a wall came down in Berlin, a world was connected by our own science and imagination. And this year, in this election, she touched her finger to a screen, and cast her vote, because after 106 years in America, through the best of times and the darkest of hours, she knows how America can change. Yes we can.

America, we have come so far. We have seen so much. But there is so much more to do. So tonight, let us ask ourselves – if our children should live to see the next century; if my daughters should be so lucky to live as long as Ann Nixon Cooper, what change will they see? What progress will we have made?

This is our chance to answer that call. This is our moment. This is our time – to put our people back to work and open doors of opportunity for our kids; to restore prosperity and promote the cause of peace; to reclaim the American Dream and reaffirm that fundamental truth – that out of many, we are one; that while we breathe, we hope, and where we are met with cynicism, and doubt, and those who tell us that we can't, we will respond with that timeless creed that sums up the spirit of a people: Yes We Can.



Thank you, God bless you, and may God Bless the United States of America.

Activity

1. Read the speeches by Henry V and Barak Obama. You can read Obama's full speech at: http://www.putlearningfirst.com/language/20rhet/obama_victory.html, and view the YouTube video (at home) of the speech being delivered by Branagh at: www.youtube.com/watch?v=OAvmLDkAgAM
2. Which line in either speech speaks most to you and why?
3. Find five rhetorical devices that are common to both speeches, such as: anaphora, repetition, imperative voice, exclamation, imagery, disjunction; and comment on why you believe they were used and what impact they would have on a responder.
4. Which speech do you prefer and why? Refer to the ideas and the use of language.
5. Select a section of either speech that you really enjoy and rehearse with a partner how it could be delivered.
6. Compose a victory speech! It could be about winning a soccer match or a surfing competition, or becoming prime minister of Australia. Ensure that you include a powerful message, and at least five rhetorical devices.